

Golf Tournament to End Autumn Season For Atlantic City

Surf Bathing and Deep Sea Fishing Still Popular at Jersey Resort Despite Lateness of Holiday Year

Special Correspondence
ATLANTIC CITY, Sept. 27.—Golfers are arriving from the metropolitan and other districts for practice over the seashore links in anticipation of the fall tournament of the Atlantic City Country Club at Northfield. The tournament will start October 16 and will consist of one day elimination medal play at eighteen holes followed by two days of match contests. Five flights of sixteen players each will qualify for the tournament and there will be consolation events for losers in early contests as well as special handicap play Saturday or late arrivals. The entry list will remain open until the final drawings on the night before the opening of the tournament.

The Boardwalk gave a warm and noisy welcome to Lieutenant Commander Albert C. Read and his crew of overseas fliers who came here Monday in the NC-4 to open the recruiting campaign for enlistments in the navy. Thousands crowded the club house of the Atlantic City Yacht Club, where an informal reception was held and a formal dinner at the Traymore in the evening served as a special token of honor for both Commander Read and his wife, who joined him here.

Bathing continues popular and the intention of city officials formally to end the bathing season last Sunday was changed. Life guards were returned to the beach and will be kept on duty until October or later should the number of bathers warrant.

Many Conventions Held.
Officials of the Rotary Club arrived here this week to confer on arrangements for receiving and entertaining the International Association of Rotary Clubs here next June. Members of the New Jersey Retail Liquor Dealers Association met at the Traymore to discuss urgent business problems, and several other conventions took place

during the week. Prominent New York members of Mecca Temple came to the Breakers for the week-end and made merry with bands and parades on the Boardwalk.

Active preparations are in progress for the meeting of the trade committee of the Chamber of Commerce of the United States, which will meet at the Traymore on the final days of the present month to discuss international trade problems with representatives of Allied nations.

Many well known New York folk remain here and others arrived at leading hotels. Mrs. J. Herbert Thompson arrived at the Traymore with her children. Mrs. L. Rankin Thompson was another Traymore arrival of the early week. Mrs. G. C. Dean is at the Traymore with Miss Mary Dean. Mrs. C. C. Hood, Miss Margaret Hood and Miss Helen Hood are at the St. Charles before going to Palm Beach later in the season. William L. Mohr, Lionel Mohr and Mellor Hargreaves registered from New York at the St. Charles.

New York Guests Arrive.
Mr. and Mrs. George H. Fearns, of Glen Ridge, came to the Marlborough-Blenheim with George H. Fearns, Jr., and Captain Gerald Delamer, of the

army. Mrs. W. B. Brewster is here, accompanied by Miss Lucille Brewster. Mrs. George W. Wilson, of New York, has been visiting Pittsburgh friends at the Marlborough-Blenheim. Mr. and Mrs. P. J. Gable are among the New York patrons of the Chelsea. Miss A. B. Greene is with Miss Hareton at the hotel. E. D. Carrodine, of New York, spent the week-end at the Dennis with Mr. and Mrs. J. J. Burton, of East Orange. Miss Mary Evelyn Scott and Miss Ethel Stringfellow are at the Dennis.

Mr. and Mrs. D. Perry Quinn have joined the New York colony at the Strand. Mr. and Mrs. Myron Secor Bunker, of White Plains, are spending some time at the Strand. Mr. and Mrs. E. Dewey Warren, who spent several months in Pasadena, have arrived at the Ambassador. Mrs. Frederick M. Stevens arrived at the Ambassador from New York. Mr. and Mrs. H. H. Wallace are among the New York patrons of the Breakers.

Masons Meet on Mountain.
In one of the large clefts which split the summit of Owl's Head, a Vermont mountain near the Canadian line, a lodge of Masons holds a ritual service every summer.—Gas Logic.

ANCIENT CHINESE CLOISONNE ENAMELS IN BROOKLYN MUSEUM



Left to right: Incense burner, Ch'ien-lung period, 1736-1795; gourd shaped bottle, Yung Cheng period, 1723-1736; incense burner, Ch'ien-lung period, 1736-1795.

Chinese Art Works Given To Brooklyn

Samuel P. Avery Adds to Gift of Valuable Cloisonne Enamel and Bronzes; Also Gives Old Porcelains

Collection Now Complete

Museum Gets Rare Vases, Including Wine Jar Made 1100 B.C. for Prince Kung

The Brooklyn Museum announces the receipt and installation of a gift from Samuel P. Avery which makes a climax to the already celebrated Avery collection of Chinese cloisonne enamels by the addition of seventy-three pieces, besides which there are thirty-seven

ancient Chinese bronzes and gold bronzes. All the pieces were sent from Mr. Avery's home in Hartford, Conn., and make a notable addition in dimensions and quality to the original collection. The recently donated cloisonne include: A Ch'ien-lung (eighteenth century) palace censer, 47 inches high, of quadrifol form, with gilt bronze dragon handles and gilt bronze domed cover decorated in enamel with flowering plants and rocks. A Chia Ching (eighteenth century) palace censer, 45 inches high and 32 inches in diameter, supported by three cloisonne cranes and decorated with enamel with landscapes and river scenes. A Ch'ien-lung incense burner, 28 inches high and 19 inches in diameter, with gilt bronze handles in form of ascending cusp, and enamel of flowering plants and rocks. A K'ang Hsi plant jar (seventeenth century), 14 inches high and 27 inches in diameter, with bold design of lotuses rising from water, together with aquatic birds and rocks. A Peking enamel table (eighteenth century), 30x15 inches and 10 inches high, with elaborate floral decoration. An early eighteenth century Peking enamel building, 10 inches high, 17 inches high. A Yung Cheng (eighteenth century) enameled temple bell, 12 inches high, and a Ch'ien-lung lantern, 21 inches high, of double lotus form, two sides of colored glass, and two sides of openwork, supported by a gilt bronze dome surmounting a lapis lazuli sphere, with enamel of flowering plants and rocks. A Ch'ien-lung enamel of a building, 10 inches high, 17 inches high. A Yung Cheng (eighteenth century) enameled temple bell, 12 inches high, and a Ch'ien-lung lantern, 21 inches high, of double lotus form, two sides of colored glass, and two sides of openwork, supported by a gilt bronze dome surmounting a lapis lazuli sphere, with enamel of flowering plants and rocks. A Ch'ien-lung enamel of a building, 10 inches high, 17 inches high. A Yung Cheng (eighteenth century) enameled temple bell, 12 inches high, and a Ch'ien-lung lantern, 21 inches high, of double lotus form, two sides of colored glass, and two sides of openwork, supported by a gilt bronze dome surmounting a lapis lazuli sphere, with enamel of flowering plants and rocks.

Mr. Avery's gift of his unique collection of eighty-three Chinese wall vases, of which mention was made a year ago, is included in the present installation.

The recent additions to the Avery collection have completed the construction of eight additional upright cases, of which the one of the considerable size of 7 1/2 feet long, 4 feet broad and 2 feet high. The new installation has also involved the rearrangement of the entire collection, already known as the largest and most important of its class in the world.

The total number of enamels in the Avery collection, which includes painted Peking enamels and champleve enamels, besides the cloisonne, is 360, of which 100 were presented about a year ago, including a large vase of Winter Palace at Peking, a fine vase of 8 feet high. Among the interesting objects of the older collection are a colossal guinea fowl, two colossal vases, of which the one is a Ch'ien-lung, a palace dog kennel, several garden seats, a collection of mandarin armorial crests, and a number of enamel of human figures, which are rarely found in other similar collections. A feature of the recent revised installation is the exhibition of twenty-five of these human figures in a single case.

As distinct from collections of Chinese porcelain, which are confined mainly to vases, the great variety of enamel has been applied to a wide range of objects, and the collection makes this collection of unusual interest, and the display of color is, in many cases, more varied, and certainly not less beautiful, than that of the Chinese porcelain. As the collection is now installed, every piece is labeled, in addition to explanatory labels which describe the methods of making these enamels and their history as to periods and style.

Special attention is due the collection of thirty-seven Chinese bronzes, and gold bronzes. Among these are a Shang dynasty wine jar, 15 inches high, 100 B. C. or earlier, and inscribed with hieroglyphs of the pre-Bronze Age. A bronze wine jar, 10 inches high, of the Ch'ien-lung collection; a Sung dynasty pilgrim bottle (A. D. 618-1279), 13 inches high; a bronze wine jar, 10 inches high, of the Ch'ien-lung collection; a Sung dynasty sacrificial wine vase, with gold and silver inlay, in form of the reclining sacred ox, 7 inches high; and a Ming dynasty incense burner, inlaid with silver wire, 17 inches high.

Aside from the unusually large dimensions of most of these pieces, their stern simplicity of design is one of the attestations and indications of their high antiquity, as above quoted. A great rarity, exceptional beauty and generally high antiquity are the bronzes, with gold incrustation and gold inlay; examples of the so-called "sunspot" bronzes, in which inlaid markings of annealed gold are dispersed at irregular intervals over the bronze surface. There are also eighteen massive gold bronze figures of Chinese Buddhist deities, dating to the seventh century.

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Painting by Homer Is Sold for \$33,000

"Coast in Winter" Brings High Price to New England Art Collector

The Macbeth Galleries have just sold to a well-known New England collector, "Coast in Winter," by Winslow Homer, for \$33,000. This is the highest price ever paid for a modern American painting and is surpassed only by the \$50,000 for which the Knickerbocker Galleries sold a Gilbert Stuart portrait of Washington to Henry C. Frick last winter. Stuart, however, ranks as a "old master." The previous record was \$10,000 for George Inness's "Tendry Oaks," which the Macbeth Galleries to Mr. Robert Handley, and the same price for Homer's

"The Gale," sold by the Babcock Galleries to the Worcester Museum.

"Coast in Winter" is one of the finest pictures Homer ever painted. It was bought direct from Homer's studio by Thomas C. Clarke and was sold by the American Art Association at the disposal of the Clarke collection in 1899 to Mr. Clarence Blair, of Chicago. It brought \$2,500. The painting remained in the possession of Mr. Blair until his death and was acquired by the Macbeth Galleries from the Blair estate.

"Coast in Winter" is described in the catalogue of the Clarke sale as follows: "A terribly angry sea dashes up against some rocks half covered with snow, the swirling eddies in the foreground conveying an idea of its force. The surf is thrown high and the fierceness and dreaminess of the rocks present a scene of utter desolation, which the painter has powerfully expressed. Macbeth Galleries to Mr. Robert Handley, and the same price for Homer's

Painted in 1892. It is thirty inches high and forty-eight inches wide.

Some of the other paintings by Homer in the Thomas B. Clarke sale have an interesting history. This collector chose thirty-one paintings from Homer's studio and was able to take his choice of the artist's works. At the sale the old paintings by Homer sold for an average of \$1,800 apiece, which was considered very high at that time—twenty years ago. "Coast in Winter" regarded as the masterpiece, was sold to P. A. Bell for \$4,400, after passing into the collection of the late George A. Henry, who presented it to the Metropolitan Museum of Art. Another of the Clarke paintings was "The Gale," previously mentioned as having been acquired by the Worcester Museum. Then there was the famous "The Lookout—All's Well," now the property of the Boston Museum. "The Life Line," which went into the W. F. Fikins collection, and "The Boat," the property of Edward T. Sotomayor.

Musical Institute Will Begin New School Year October 13.

The new catalogue of the Institute of Musical Art, Frank Damrosch, director, provides interesting and instructive reading to any one interested in musical education. After stating the general purpose and plan of the school it outlines the plan of instruction and describes all the various courses of study in great detail, and a perusal of this description will convince the reader that here is offered a genuine musical education such as no private teacher can possibly provide. Among the salient features of the plan is the fact that all lessons in singing or in playing an instrument are given privately—not in classes, thereby preserving all the advantages of private instruction, while to these lessons are added all the other studies needed for an all-around musical education.

The teachers are all selected for excellence in their special field. There are no "assistant teachers." Among them are such well-known artists as Franz Knauer, Hines Letz, Edward Delmer and William Wilkins, in the department of stringed instruments; Clarence Adler, Richard Buhlig, James Frickin, Edwin Hughes and Arthur Neumann, in the piano department; Gaspar Bach, for the violin; and singing Mr. Reinhold Warlich has just been added to the teaching staff. Percy Goetschius continues to be the head of the department of theory and composition, and Frank W. Robinson, of our training. Frank Damrosch has personal charge of the course in pedagogy.

One of the most interesting features of the musical atmosphere of the institute is its orchestra of seventy-two student performers, representing every instrument required for the performance of symphonic music. Besides rehearsing several important programmes, this orchestra supplies the accompaniments to the concertos prepared by the piano and violin students and the operas studied and performed by the operatic department.

The school year will open Monday, October 13. The examinations for admission will begin tomorrow and continue to October 9.

Refugees Going Blind.
Jewish Relief and United States Red Cross Fight New Disease.
In territory east of the River Bug, which practically has been shut off from communication for several years, doctors of the American Red Cross and Jewish relief agencies have found thousands of children suffering from a peculiar eye disease resulting from starvation. The trouble begins with a watering of the eyes and ends in blindness, it is said, when the eye muscles become atrophied.

Typhus, cholera and smallpox are raging among a population of 500,000 persons, it is reported. One person in every five is suffering from one of these diseases. The children are emaciated and many have been born blind.

Elman's Recital.
Mischa Elman will play the following programme at his recital at the Hippodrome this evening:

Sonata, D major, first movement—Handel Concerto, F major, first movement—Ernst Allegro (Paganini) Bach Paraphrase on "Rabbin's" "The Dew is Sparkling" (Schubert)—Elman Capriccio, first movement—Schubert—Elman No. 1, first movement—Schubert—Elman No. 2, first movement—Schubert—Elman No. 3, first movement—Schubert—Elman No. 4, first movement—Schubert—Elman No. 5, first movement—Schubert—Elman No. 6, first movement—Schubert—Elman No. 7, first movement—Schubert—Elman No. 8, first movement—Schubert—Elman No. 9, first movement—Schubert—Elman No. 10, first movement—Schubert—Elman No. 11, first movement—Schubert—Elman No. 12, first movement—Schubert—Elman No. 13, first movement—Schubert—Elman No. 14, first movement—Schubert—Elman No. 15, first movement—Schubert—Elman No. 16, first movement—Schubert—Elman No. 17, first movement—Schubert—Elman No. 18, first movement—Schubert—Elman No. 19, first movement—Schubert—Elman No. 20, first movement—Schubert—Elman No. 21, first movement—Schubert—Elman 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